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KLEE

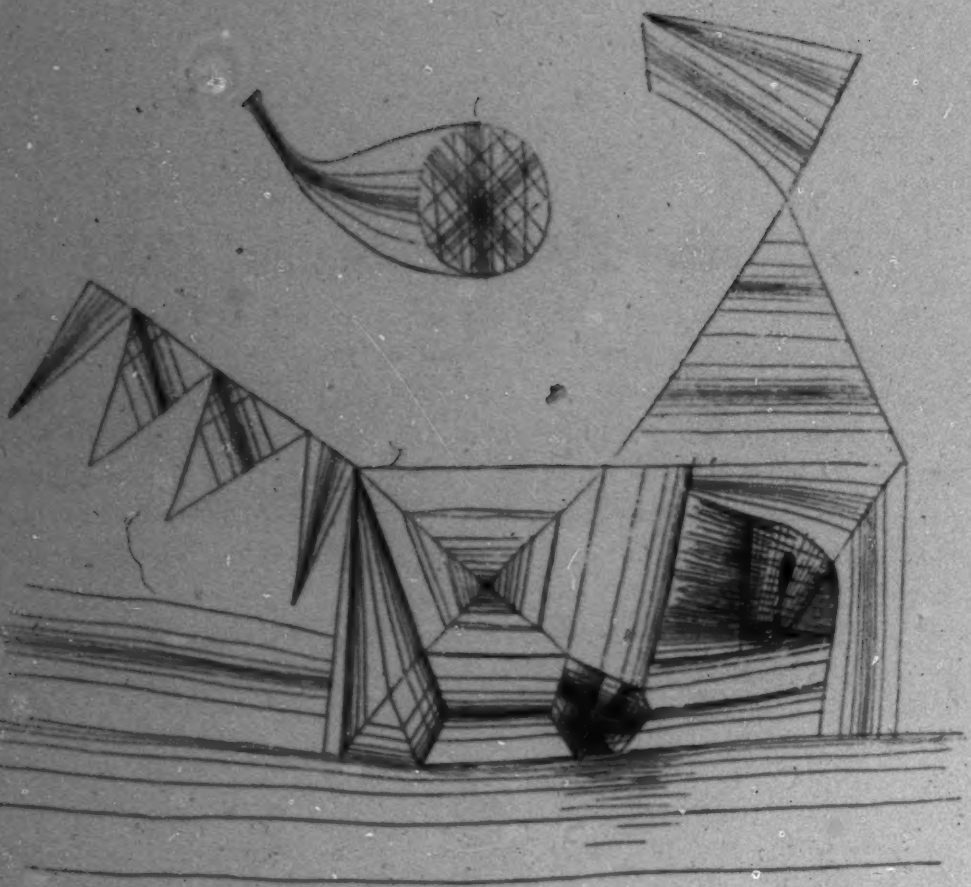
CURT VALENTIN GALLERY

PAUL KLEE

September 29 – October 24, 1953

CURT VALENTIN GALLERY

32 EAST 57 STREET · NEW YORK



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LIBRARY

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PAUL KLEE

Unpublished Excerpts from his Journal

"Einst werde ich liegen im Nirgend
Bei einem Engel Irgend"

1901

Generally speaking, Goethe is the only bearable German (perhaps I would like very much to be that German myself).

Thoughts about portraiture. Many will not recognize the truth of my mirror. It should be remembered that I do not propose to reflect the surface (a photographic plate can do that), but rather that I must pierce through to the inner man. I mirror the very heart. I write words on the brow and around the corners of the mouth. My human faces are truer than the real ones.

Then I philosophize about Death, which completes that which was not completed in life. Yearning after Death not as an absolute negative, but as a striving toward fulfillment.

1903

Letter to L.: Painting never begins with a poetic mood or idea, but with the construction of one or more figures, with the harmony of several colors and tone values, or with the appraisal of spatial relationships and so forth. But then whether one of those alien ideas appears or not is completely one and the same; it may, but again it does not have to.

1905

I create *pour ne pas pleurer;* that is the first and last reason.

1906

I have never illustrated a literary subject, but I have made a picture of—and then for the first time enjoyed—the "accidental" coincidence of a poetic and an artistic thought.

1909

Nature can permit herself extravagance in every way; the artist must be frugal to the very end. Nature is loquacious to the point of disarrangement; generally, the artist must be discreet.

If a primitive quality appears from time to time in my work, this primitivity is explained by my discipline of reducing to basic essentials. It is simply frugality, the ultimate professional perception. And thus the opposite of genuine primitivity.

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1912

There are, you know, still the very beginnings of art which one finds in ethnographic collections or at home in the nursery. Don't laugh, reader! Children are also capable of art, and this fact shows their wisdom. The more helpless they are, the more instructive an example they are to us, and so soon they must be protected from corruption. The creations of the mentally ill are parallel phenomena; and in the sense in which it is meant here, neither childish conduct nor insanity is the insult it might appear. All this should be considered in absolute earnestness—more so than the idea of reforming all the Pinakotheks in the world. When, I believe, all the streams of the spiritual tradition are really choked with sand, and these firm traditionalists I have mentioned (liberal gentlemen!) show us as apparently fresh and healthy faces, but then when in the greater light of history these gentlemen ap-

pear as the epitome of fatigue, a great moment will have arrived, and I hail those who are working together toward the coming reformation.

The most daring of them here is Kandinsky, who is active in writing also ("Das Geistige in der Kunst," published by Piper).

The "Blaue Reiter," that is its name. Kandinsky and Marc, the daring editors, have already arranged their second showing this winter, this time a graphic one, in the upper rooms of the Goltz Gallery. This dealer is taking a risk as the "first on the street" to exhibit cubist art in his show window. This is considered by the passersby as typically *schwabingisch*. Picasso, Derain, and Braque as "*schwabinger Freunderln*"—what a pretty thought!

1918

—everything is sinking around me, and good work rears up in front of me. In every way, my hand is the tool of a distant sphere. My head,

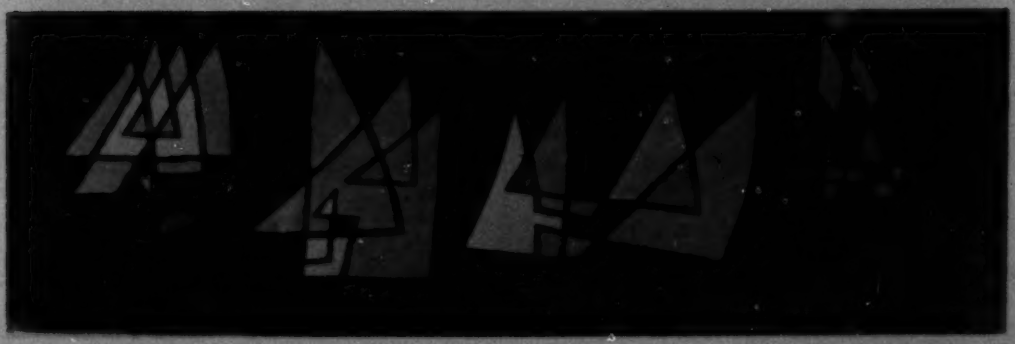
too, is not a thing that functions on this level, but a different, higher, farther thing. Surely I must have great friends there—bright, but also dark ones. It's all the same; I find them all of infinite worth.

1919

Art is symbolically related to creation; it is an example, just as the earthly is a cosmic example. Liberating the elements, grouping them into related arrangements, the dissection and reconstruction—simultaneously—of the many parts into the whole: all these are serious questions of form, important for artistic comprehension, but still not art in the highest realm. The mysterious begins in the highest realm, and the intellect dies out dolefully. Phantasy, moved by instinctive charms, simulates situations for us that are somehow more stimulating and exciting than the flagrantly earthly. Then symbols comfort the spirit, since the spirit understands that it need not be chained to the single potential of the earthly. Ethical seriousness prevails over erudition—*and so does goblin mockery.*

Art transcends the object and the real, just as it transcends the imaginary. Art plays an unknowing game in matters. Just as a child imitates us in games, so we in our games imitate the Powers who created and create the world.

Translation from Will Grohmann, *Bildende Kunst und Architektur* ("*Zwischen den Kriegen*" Vol. III) to be published by *Suhrkamp Verlag, Frankfurt.*



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CATALOGUE

1 **HOUSES AT FOREST EDGE**
Waldrand mit Hausern
1908. Oil behind glass.
10½ x 11¾"

2 **TWO SKETCHES**
Zwei Scizzen
1912. Watercolor. 8 x 3"

3 **INTERIOR WITH CLOCK**
Interieur mit der Uhr
1913. Watercolor. 7 x 6½"

4 **FLOWER GARDEN IN TAORA**
Blumengarten von Taora
1918. Watercolor. 7⅛ x 10¾"

5 **THE GREAT KAISER RIDES TO WAR**
Der grosse Kaiser reitet in den Krieg
1920. Watercolor. 12¼ x 9½"

6 **AT THE SIGN OF THE SNAIL**
Im Zeichen der Schnecke
1921. Watercolor. 15¼ x 11"

7 **THE VIRTUE WAGON**
Der Tugend Wagen
1922. Watercolor. 12¼ x 15¾"

8 **SHOW WINDOW FOR LADIES' UNDERWEAR**
Schaufenster fuer Damenunterkleidung
1922. Watercolor. 17¾ x 11¼"

9 **TOMCAT**
Kater
1923. Gouache. 9½ x 12½"
Lent by G. David Thompson

10 **OLD MAN IN A TREE**
der Alte im Baum
1923. Oil. 15½ x 12½"

11 **FORTIFIED DUNES**
befestigte Duenen
1923. Watercolor. 9¼ x 12"

12 **AT THE MOUNTAIN OF THE BULL**
am Berg des Stieres
1923. Watercolor. 18½ x 13⅞"

13 **TIME AND PLANTS**
Zeit und Pflanzen
1927. Oil. 15½ x 21"

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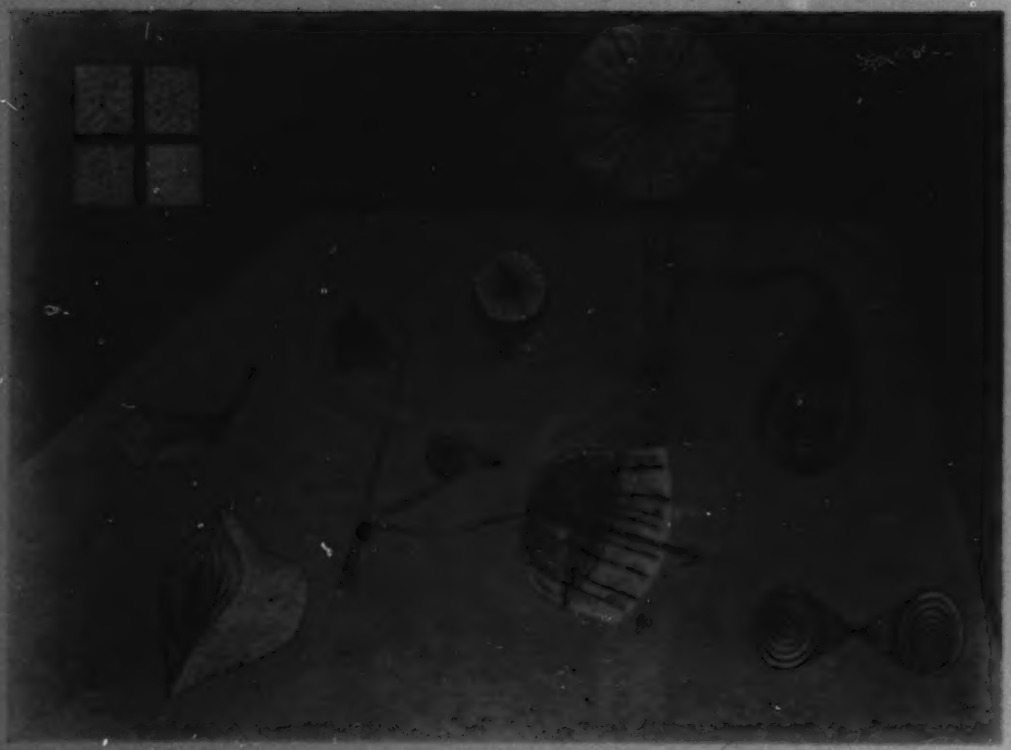

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14 **FOUR SAIL BOATS**
Vier Segel Schiffe
1927. Oil. 7½ x 23"

15 **LIGHTNING**
Blitz
1927. Oil. 19¾ x 13½"

16 **LITTLE SUNDAY HOUSES**
Kleine Sonntagshaeuser
1928. Oil. 9 x 13¾"

17 **SMALL HOUSES RHYTHMICALLY IN A GARDEN**
kleine Haeuser rhytmisch in Garten
1928. Watercolor. 9 x 11¾"

18 **THE BURDENED ONE**
der Beladene
1929. Oil. 26½ x 19¾"

18a **CITADEL**
Die Citadelle
1929. Oil. 11⅞ x 19¾"

19 **CLOWN**
1929. Oil. 26¾ x 19¾"
Lent anonymously

20 **ENTR'ACTE**
Zwischenspiel
1929. Gouache. 13¼ x 8¼"

21 **BRIDE AND GROOM IN THE AUTUMN OF LIFE**
Braut und Brautigam im Herbst des Lebens
1930. Oil. 7¾ x 12"

22 **DIANA**
1931. Oil. 31½ x 23¾"
Lent anonymously

23 **"... CALLED TWO-TEETH"**
"... namens Zweizahn"
1932. Tempera and crayon.
18¼ x 12"

24 **AFTER THE BLOSSOMING**
nach der Bluete
1932. Oil. 5⅛ x 20⅞"

25 **SHOULD RISE**
sollte steigen
1932. Oil. 23¼ x 34"

26 **SPINSTER**
alte Jungfer
1932. Watercolor. 24¾ x 18½"

27 **MURAL FRAGMENT**
Fragment einer Wandmalerei
1933. Gouache. 8¾ x 9¾"

28 **PANICKY SWEET MORNING**
Panisch-suesser Morgen
1933. Gouache. 12¼ x 19"

29 **SNAIL REEF**
Schneckenriff
1934. Gouache. 9 x 13"

30 **SEVEN LEAGUE BOOTS**
Siebenmeilenstiefel
1934. Gouache. 8½ x 13"

31 **NEW CRYSTAL**
neuer Kristall
1934. Watercolor. 5¼ x 5¾"

32 **ST. ANTHONY AFTER THE SHOCK**
St. Anton nach dem Anfall
1934. Gouache. 15¼ x 19½"
Lent by G. David Thompson

33 **GROWING WEAPONS**
wachsende Waffen
1935. Watercolor. 12½ x 10"

34 **DESTINY OF A CHILD**
Schicksal eines Kinder
1937. Pastel. 14 x 19¾"
Lent by G. David Thompson

35 **JEWELS**
Kleinode
1937. Oil and Pastel. 22½ x 29¾"

36 **BRIDE OF THE GODS**
ein Weib fuer Goetter
1938. Gouache. 17 x 23¾"

37 **HEROIC ROSES**
heroische Rosen
1938. Oil. 26¾ x 20½"
Lent by G. David Thompson

38 **RED VEST**
rote Weste
1938. Oil. 25¼ x 16½"
Lent by F. C. Schang

39 **BOULEVARD OF THE ABNORMAL**
der Boulevard der Abnormen
1938. Gouache. 12¾ x 19"

40 **LADY AND FASHION**
Dame und Mode
1938. Oil. 27½ x 39¼"

41 **THE VASE**
Die Vase
1938. Oil. 34¾ x 21¼"
Lent by Mrs. Gertrude Lenart

42 **PINES IN MOUNTAINS**
Tannen auf Felsen
1938. Gouache. 12 x 18¾"

43 **DEMONIC NIGHT**
Daemonische Nacht
1939. Watercolor. 8½ x 11½"

44 **A GIRL IN THE NORTH**
ein Maedchen im Norden
1939. Tempera. 11¼ x 7"

45 **IN ECSTASY**
im Rausch
1939. Tempera. 14¾ x 20¾"

46 **GROUP: GOING HOME SOON**
Gruppe: gehn bald nach Haus
1940. Gouache. 11½ x 8¼"

DRAWINGS

47 **"62"**
1920. Ink. 7½ x 8½"

48 **SKETCH FOR CHAIR ANIMAL**
Zeichnung zum Stuhltier
1922. Ink. 9½ x 10¾"

49 **OLD SKY SCRAPERS**
Alte Hochbauten
1928. Ink. 9¼ x 12¾"

50 **HORN OBSERVED FROM A TENT**
Das Horn im Zelte wahrgenommen
1928. Ink. 17¾ x 11¾"

51 **CHILD WITH A DOG**
Kind mit Hund
1929. Ink. 8½ x 8¼"

52 **SHARP SHOOTERS**
Schuetzen
1930. Ink. 18½ x 12¼"

53 **ABSTRACT MODEL**
abstractes Modell
1930. Carbon. 11 x 8¼"

54 **PICTURE ALBUM**
Bilderbogen
1932. Ink. 12¼ x 19¾"

55 **COMPLEX FIGURE**
complexe Zahl
1937. Tempera. 8¼ x 11½"

56 **GIRL FROM BOEOTIA**
Maedchen aus Boeotien
1938. Tempera. 6¾ x 12¼"

57 **KING AND ABSOLUTE**
Koenig und absolut
1940. Tempera. 11½ x 8¼"

LIBRARY MUSEUM

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